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American Art News

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MRS. THAW BUYS GOTHIC ART.

It has just developed that Mrs. Benjamin Thaw has added two more valuable art objects to her private collection. Among several purchases before her recent departure for Europe, were a Gothic stone head of Christ—thorn crowned, XIV Century, which comes from France, and an Egyptian sculptured head in stone, of the Ptolmaic period, which artists say bears a resemblance to Cleopatra.

The Egyptian head was found in a tomb, and is considered a rare antique. Although no price has been given, it is known that these objects have been valued at about $5,000 each. They were purchased by Mrs. Thaw from the Kelekian Galleries, 709 Fifth Avenue, just prior to her departure for France.

SARAH RETURNS GIFT.

After considerable preliminary publicity a bronze statuette of Mme. Sarah Bernhardt, as the Queen in Ruy Blas, by the late Samuel I. Kitson, was presented to the subject, by Mr. John Drew, on behalf of the actors of America, at a function, on Dec. 8, at the Empire Theatre. The statuette has now been returned to Mrs. Kitson, the sculptor's widow, after a bill of $350 had been presented to the actress. It seems that there were no subscribers and Mrs. Kitson who says she understood she was commissioned after talks with Manager William F. Conner, to have a bronze made from the plaster, is held responsible. How very theatrical.

BRONZES FOR BALTO.

An important group of nine small bronzes by American sculptors has just been purchased by the Peabody Institute of Baltimore. These works were bought from the recent exhibition held under the auspices of the National Sculpture Society at the Albright Gallery in Buffalo. They were paid for out of the income of the Rinehart fund.

The works selected may be regarded as forming the nucleus of what will eventually become a notable collection of American sculpture. They are Robert I. Aitken's "Dancing Bacchante," Isidor Konti's "Orpheus," Janet Scudder's "Tortoise Fountain," Mahonri Young's "Stevedore," Albert Laeselle's "Locust and Pine Cone," "Outcast," and "Frog and Katydid," Abastenia St. Leger Eberle's "Windy Doorstep" and F. Colles Chamberlain's "Cup Bearer."

The new bronzes are to be placed in the Clytie room, where stands the masterpiece by the late William Henry Rinehart, founder of the Rinehart fund.

MRS. THAW'S DI LORENZO.

Mrs. Benjamin Thaw, just before she sailed for France to join her son, William Thaw, the war aviator, added another valuable work to her collection, a "Portrait of a Young Man," by Fiorenze di Lorenzo, which she obtained from Gimpel & Wildenstein. It is said that the price was in excess of $100,000. Mrs. Thaw has lent the picture to the Metropolitan Museum where it will soon be placed on exhibition.

Only two or three works by Fiorenzo di Lorenzo have found their way to America. Mrs. Gardner of Boston owns "The Annunciation," and there is another example in the Jarvis collection at Yale.

CHASE MEMORIAL EXHIBIT.

The committee for the memorial loan exhibition of the works of the late William M. Chase, to be held at the Metropolitan Museum in February, is composed of Charles W. Gould, Herbert Adams, Carroll Beckwith, Bryson Burroughs, Kenyon Cox, Frederick Dielman, T. W. Dewing, D C. French, F. C. Jones, Will H. Low, F. W. Macmonnies, Edward Robinson, John S. Sargent, J. Alden Weir, and Irving Wiles.

TENOR BUYS REMBRANDTS.

The picture season is now in full swing. At the Winter Academy, E. Dufner's 'Youth and Sunshine" has been sold for $3,500. On the heels of this came the announcement that Mr. Robert Handley, the youngest American collector, had secured for the record price of $30,000, from the Macbeth Galleries, Inness' "Tenafly Oaks." And now to keep the ball rolling Mr. John McCormack, the Irish tenor, has purchased two Rembrandts, one at a "reporter's" price of $150,000, from Henry Reinhardt and Son, and the other, together with a Whistler, from M. Knoedler & Co.

The Reinhardt picture comes from the collection of the Marquise de Carcano of Paris; represents the "so-called sister of Rembrandt," and figured in a London sale as early as 1800. It is an oval panel 20½ inches high by 15⅜ wide, and was painted about 1632. The hair of the subject is light red and the treatment unusually attractive. The black waist is gold embroidered and the earrings are of pearl.

The Rembrandt picture, sold by M. Knoedler & Co., is called "The Rabbi," and came from the collection of Sir Audley Neeld, of Grittleton House, Wiltshire, where it was called "Portrait of a Jew." At one of the old master's exhibitions at Burlington House in London it was cataloged as a "Portrait of a Burgomaster." It is on panel measures 14½ inches high by 11½ broad and is signed. The date is circa 1645.

The Whistler is a "Nocturne Sea Piece," and was formerly in the collection of Graeme Harrison, Esq., of Bramber, Sussex, England.

And now, as the ART NEWS goes to press, is announced the sale, by Sir Edgar Speyer to Mr. Francis Kleinberger at, it is stated $150,000, of the superb little portrait by Roger Van der Weyden, of Leonello d'Este, which has been on loan for some time at the Metropolitan Museum.

All these transactions, with the recent purchase, by the Duveen Bros., it is said for a prominent collector of the Piero di Cosimo "Virgin and Child," reproduced in last week's ART NEWS, the sale by P. W. French & Co. to Mrs. Benjamin Thaw, of a famous piece of early French sculpture of "St. George and the Dragon," and that to Mr. Michael Dreier, by the Reinhardts, of a fine portrait by Van der Weyden, give promise of a most prosperous art season.

GENTNER VS. BERENSON.

In a recently published and a long letter to the Boston Transcript, Mr. Philip J. Gentner, Director of the Worcester Museum, pays his respects in vigorous terms to Mr. Bernhard Berenson, the "Expert" on early Italian painting, anent the latter's description in his recently published work on "Venetian Painting in America" of a picture formerly attributed to Rocco Marconi, but now ascribed to the Bellini studio—and the property of the Museum. Mr. Gentner admits that "Mr. Berenson's attribution of the work to the school of Bellini is, at least, approximately right," but asserts that he "is unpardonably wrong in his description of the canvas."

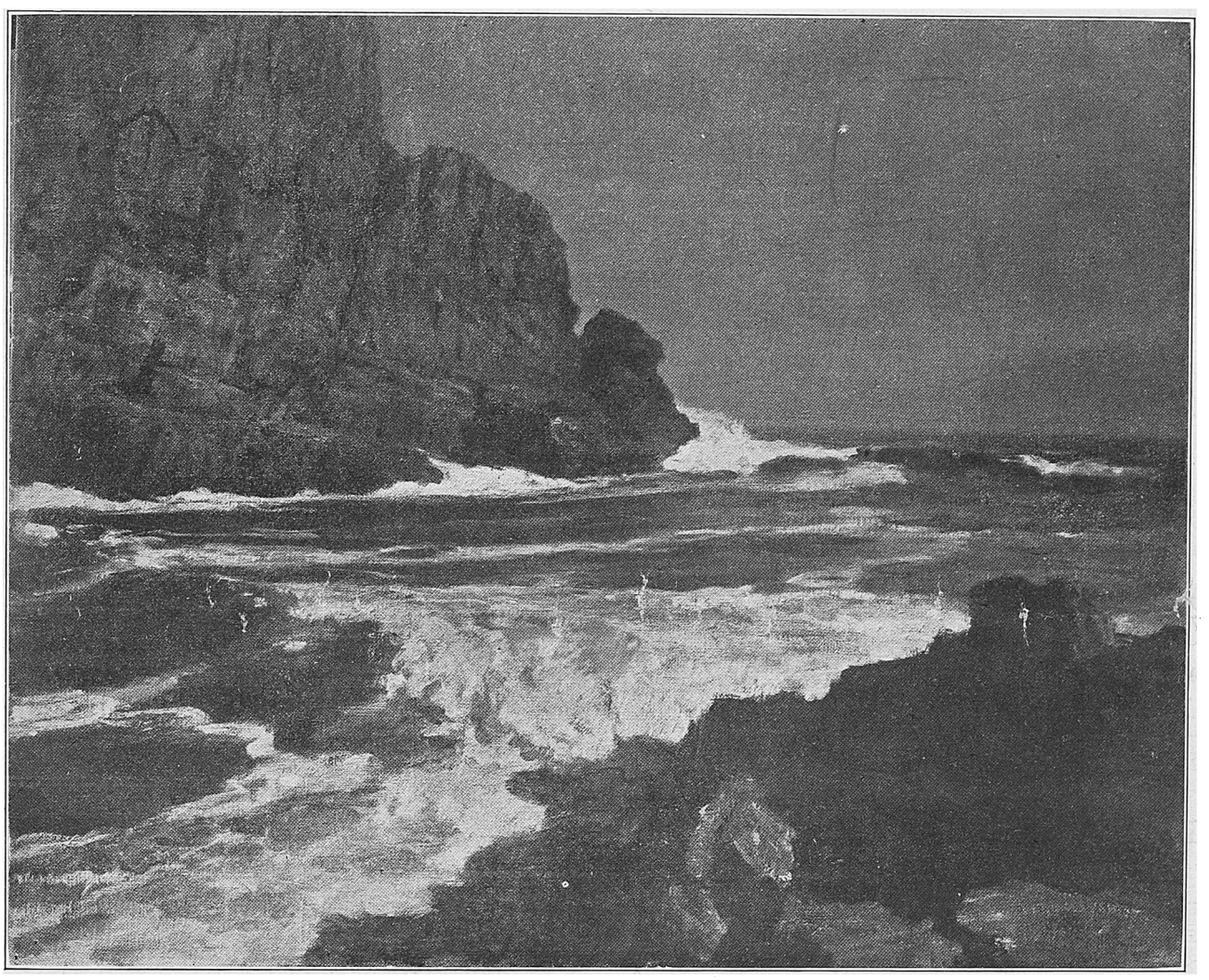
Mr. Gentner then asks: "How can such criticisms, often based on a misleading if sedulous study of photographs, be refuted? Simply by dismissing all prejudice and by looking at the painting itself. In this instance Mr. Berenson's opinion is the polar opposite of that of everyone who has seen the work." He proceeds to a long discussion of the picture, arguing that Mr. Berenson did not judge it correctly. He also says: "Mr. Berenson's ascription of the London Madonna to Bellini himself is absurd. That attribution has long since been disregarded by the authorities of the National Gallery itself, and they are, as a rule, rather generous in their use of great names. * * *

"After all," continues Mr. Gentner, "I fear that Mr. Berenson has done us too much honor. I have never regarded our picture as of sufficient force or importance to arouse this kind of discussion.

Mr. Gentner conclules his letter (Can such passions dwell in celestial minds?—Ed.) as follows:

"To the rest of this book, or indeed to any publication by Mr. Berenson, I do not care to allude. Our personal differences have long been so profound, and are seemingly so insurmountable, that I take note publicly only of the things he says about our Museum; and even then I do so reluctantly. When his second volume appears, I shall probably have to correct other predestined errors in his remarks concerning one or two of our other works.

The Budapest Museum has recently had a windfall, namely a small bronze model of an equestrian figure by Leonardo da Vinci.



MAINE CLIFFS IN MOONLIGHT
Howard Russell Butler
Carnegie Prize Picture at the Winter Academy. Purchased by R. C. & N. M.

VOSES BUY PRIZE PICTURE.

The "Maine Cliffs in Moonlight" by Howard Russell Butler, reproduced on this page and which won the Carnegie or chief prize at the current Winter Academy display has been purchased by R. C. and N. Vose of Boston. This strong work has received universal praise from the press and public and the Messrs. Vose are to be warmly congratulated upon its acquisition. The picture has been "Invited" for exhibition by the Pa. Academy, Albright Gallery and Detroit Museum.

The canvas is a notable addition to the long list of fine modern American works secured by the Messrs. Vose who have the oldest American picture house of late years, and which include examples, now in stock, of Benjamin West (8), George Inness (8), William Keith (10), George Fuller (6), Blakelock (8), Francis Murphy (6), Ranger (4), Weir (2), Charles H. Davis (6), Dougherty (8), Daingerfield (4), Frieseke (2), A. P. Ryder (4), and several hundred others.

The Vose Galleries were founded in 1826 by the father of the present owners, who first in America, began the importation of the works of the Barbizon masters in 1852 and are now in their seventy-sixth year of successful business. Truly a remarkable record for the American picture trade!

OLD GREEK TAPESTRY.

A rare IV Century Greek Tapestry discovered in an Egyptian tomb and described as the only example known in existence, has just arrived from Egypt at the Kelekian Galleries, 709 Fifth Ave.

It is an interesting antique, and includes altogether nine figures, with floral decorations throughout the weave.

The tapestry may be placed on exhibition later. It is valued at more than 1,000,000 francs.

SCULPTURE FOR UNIV'Y

Mr. Roland R. Conklin of N. Y., and Lorado Taft of Chicago, have presented a large bronze group to their alma mater, the University of Illinois. The group by Mr. Taft consists of three heroic figures—Alma Mater, Athena, and Labor, Alma Mater stands with outstretched arms toward the other figures, which symbolize the university motto, "Learning and Labor."

PAONE VS. WILCOX.

In the pending suit of Dr. Salvatore Paone of Naples, Italy, and N. Y., vs. Mrs. Sanchex-Wilcox, the art dealer, for an accounting for a share of profits on various claimed sales made by the latter, the news of which was recently published in the ART NEWS, Justice Daniel F. Cohalan sitting in a Special term of the Supreme Court granted on aJn. 2 a motion made by the plaintiff's attorney, Mr. George F. Simpson, to vacate a motion for security of costs by the defendant's attorney, on the ground that the plaintiff was not a resident here. In other words Dr. Paone was decided by the Court to be a bona fide resident of N. Y.

THE CRAFTSMAN SOLD.

The magazine known as The Craftsman, long published by Gustav Stickley and edited by Mrs. Fanton Roberts, has been acquired by the new Kalon Publishing Co., which publishes The Art World. Formerly a periodical devoted to the Fine Arts, The Craftsman of late years has drifted into a magazine devoted for the most part to landscape gardening and interior decorative subjects, and the planning and building of country houses, and to Stickley Craftsman furniture, and has virtually ceased to be an art publication. There is much curiosity expressed in art circles as to what its new proprietors will do with it.

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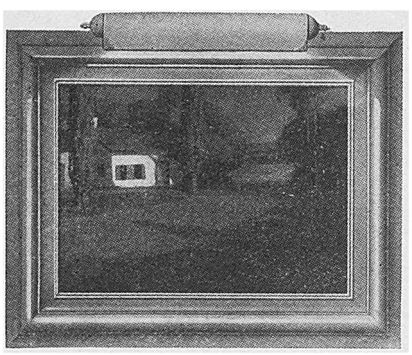
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EXHIBITIONS NOW ON

Arts Club Members Show.

The annual exhibition of paintings by artist members, of the National Arts Club, open to Jan. 27, at 119 E. 19 St. is well worth a visit. There are 74 oils and 3 miniatures.

The grace and charm of Daniel Garber's "A Morning Vista" are contrasted by the robust strength of Ben Foster's "October," and William Ritschel's sweep of sea and surf, in "The Enchanted Pool." Gardner Symons strikes, with rather heavy hand, "The Vibrant Note of Autumn," and Gifford Beal is almost too broad of stroke in "Marlborough Cliffs."

Anna T. Lang loans the brilliant self-portrait of the late William M. Chase painted for her in 1915, and also sends her clever sketch of Mr. Chase at work, in his studio at Bruges. There is a lovely sky, in Charles H. Davis' vaporous "And Southward Dreams the Sea," while the blue wave sweeps serene in Emil Carlsen's "Open Sea." Birge Harrison in his fine "N. Y. City from the River" has picturesquely wrapt the panorama of the lower city in a silvery mist. Reynolds Beal tumbles after the pleinarists in a somewhat disturbed view at "South Rondout, on the Hudson."

"The High Hills" are thoroughly well built up in D. Putnam Brinley's canvas. Carlton T. Chapman sends an excellent work of historical interest, showing the U. S. S. Cyane hoisting the flag at San Diego in 1846. "The Valley Road" has found a sympathetic interpreter in Robert Nisbet. There is a capital distance in Cullen Yates' "A Glimpse of Kennebunk Port" and a refreshing freshness of light and air, in H. B. Snell's "The Shipyard." Frank A. Bicknell shows good work in "The Birch and the Beach."

"The Daguerreotype" of Charles Bittinger is one of his most successful canvases. The female figure in Ivan Olinsky's "The Parrot" is attractively posed. Florence F. Snell has solidly built up "The Road to the Ferry, Rocky Neck." There is charm in Edward L. Dufner's "Portrait of a Friend," and a striking night effect, in Thomas W. Ball's "The Signal." Paul Cornoyer has pictured well an unhackneyed scene on the "Grand Canal, Venice." "The Gold Fish" is a capital example of Richard E. Miller and "The End of the Street," an East River scene that does credit to Frederick C. Bartlett. F. Lawton Parker has a "Portrait of Mrs. Mary Prendergast." Maxwell Armfield pictures Madison Square at night with success and F. J. Waugh shows a strong "Under Surf" effect.

Admirably painted is the "Still Life" of Robert F. Bloodgood. Douglas Volk sends his sympathetic "Marion of the Hewn Oaks." Henry W. Parton has an excellent woman's figure called "Reflections."

Others represented are Robert Henri, Clara McChesney, George Bellows, Clara W. Parrish, A. Lucas, Ernest L. Ibsen, E. L. Blumenschein, C. C. Curran, Paul Dougherty, Jules Turcas, Oscar Fehrer, Everett L. Warner, H. Ledyard Towle, Louis F. Mora, Hobart Nichols, E. Irving Couse, Hayley Lever, Charles W. Hawthorne, Robert Spencer, H. L. Hildebrandt, Thomas R. Manley, Jane Peterson, Frederick J. Mullhaupt, Carl Rungius, Louise N. Brumbach, Edmund Greacen, F. S. Lamb, Maud Mason, Philip Little, George Glenn Newell, Arthur Turnbull, W. R. Derrick, C. P. Gruppe, Malcolm Fraser, C. M. Dewey, Leon Dabo, Guy C. Wiggins, Mrs. J. F. Murphy, Arthur J. E. Powell and Rosina C. Boardman.

The $1,000 prize and Arts Club gold medal were won by Ben Foster with his "October" landscape.

Works by Burlin and Man Ray.

H. Paul Burlin strikes a strong personal note in the 17 oils and a group of watercolors he is showing at the Daniel Galleries, 2 West 47 St., to Jan. 16. In an adjoining room are shown 9 of the curious productions of Man Ray.

Mr. Burlin is a well endowed follower of Cézanne, who has found his rather grave figure and landscape subjects, in the lands of the Hopi and Navajo Indians. His figure works are strong in characterization, and his landscapes solidly built up, although at times somewhat suggestive of toyland. He is a tonalist and a colorist as well. Vigorous local character marks his landscapes, which are, however, marred by some crudities. There is a fine effect of light in "Sancturio," with its bent palms, and the mountain forms are well handled in "Penitentes Sanctuario. "Hopi Land" gives an impression of Lilliput. Among the strongest of the figure subjects, which are unpoetic statements of fact, are "Mexican Woman," "Supai Woman," and "Indian Mother."

Man Ray is forging ahead in the eccentric country populated by Picabia, Picasso et al. In his "Portrait II" he goes them one better, with the very material print of "a vanished hand," between an actual push button and a couple of telephone bells. "Invention II," includes a painted palette, and some real silk threads under isinglass. "A Nativity" is incomprehensible, with its suggestion of tailor patterns, but a "Ballet-Silhouette" is full of spirit and kitchen chair legs.

Childe Hassam's Exhibition.

A voluminous display of extreme virtuosity is made by Childe Hassam, in an exhibition of his works, on to Jan. 20, at the Montross Gallery, 550 Fifth Ave. There are 27 oils, 6 pastels, and 48 watercolors—81 works in all. These range in subject from Michigan Ave. and Dearborn St., Chicago, to the Piazza di Spagna in Rome with a diversion to the Harney Desert, and include a few very refined artistic and indeed elegant nudes. One called "The Opal" is beautiful.

Among the oils are found memories of 4ths of July on Fifth Ave. and 14ths of July in Paris, all full of movement and spirit; "The Gold Fish Window"—an attractive single figure genre, old houses at Easthampton and Syme and views of the Spanish Stairs, the Ponte Vecchio, Posilippo and Florence, the last seen from a garden height. Then there is the Harney group, which includes the remarkable "Rainbow in the Desert." Notable among the pastels are "Colonial Gravestones at Lexington" and the coast scene called "The Star."

The watercolors form a brilliant series, and include such capital works as "Noon Above Newburgh," and "Boston from Beacon Hill." There is a "Hudson River Set," a "Cos Cob Set" and a "Boston and Portsmouth Set" as well as a scene on the plains of France, and others from New England and the West, as far as Oregon, where the "Douglas Firs" are pictured.

Three Women Show Pictures.

There are on view at the Arlington Galleries, 274 Madison Ave., to Jan. 13, an exhibition of works by Jean A. Robinson, Isabel Cohen, and Susan Riker Knox. The eight exhibits of the first while showing good color and fair technical qualities savor somewhat of the model and the painting class. The best are the portrait of an old lady called "Evening," of the young woman, "Sonia," and the young girl reading "Fairy Tales." "Pierrot" and "The Montenegrin" reflect strongly the make believe. Most artistic in spirit and graceful repose, though a little indefinite in handling are the works by Miss Cohen. There is a suggestion of both Zorn and Lilian Genth. The most important canvas shows "A Woodland Nymph." Other titles are "Summertime." "Solitude," 'Resting," "Reflections," "Dryade," and "By the Pool."

The dozen contributions of Susan R. Knox are of considerable interest and include six portraits, all of women. A child is shown "On the Studio Steps." There is an excellent "Still Life." and a well handled figure called "Hope."

Some Under-sea Paintings.

Submarine activity has generally inspired Harry L. Hoffman to good purpose, and he is now showing among other Bahama pictures, at the Folsom Galleries, 396 Fifth Ave., to Jan. 16, an "Under-the-Sea Group" of decided interest, whose subjects were found at Nassau and thereabout. There are both oils and watercolors, and the latter medium appears best suited to picture the extraordinary limpidity of the Bahaman waters with their many curious inhabitants, and rock and vegetation forms.

Besides "Fantasy," reproduced in last weeks ART NEWS, there is a second ideal composition the "Spirit of the Reef." Deep-sea fish tragedies are suggested in "Lying in Wait," and "Marauders of the Reef."

These and all the other under-sea scenes are pictured with much care, and present those phases of natural history with charm.

The Mas Olle Exhibition.

Paintings and etchings by the Swedish artist, Mas Olle, who recently arrived in this country are on view to Jan. 22, at the N. Y. School of Applied Design, Lexington Ave. and 30th St. The exhibition is made under the patronage of H. R. H. Prince Wilhelm of Sweden and there is a foreword to the catalog by Dr. Christian Brinton. Mr. Mas Olle's work has been seen in San Francisco and in Brooklyn, and while uneven is often brilliant, notably in some Cornish coast scenes, various rather too frankly pictured nudes, and in the graphic field where these figure with graceful effect. In all the nude work there is a strong suggestion of Zorn, with more refinement of form and line. Among the oils are portraits of King Gustav V., "My Daughter Karin," Sir Herbert Beerbohm Tree as Malvolio, and Frau Harriet Bosse, the actress.

Watercolors and Pastels at Montclair.

An exhibition of watercolors and pastels was recently opened at the Montclair Museum with a private view and reception. The artists represented are Carroll Beckwith, E. L. Blumenschein, Harriette Bowdoin, John F. Carlson, Colin Campbell Cooper, Edward Dufner, Chas. Warren Eaton, Geo. Wharton Edwards, etc.

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WALTERS GALLERY ADDITIONS.

Baltimore, Md., Jan. 3.—When the Walters Gallery opened for the annual public visiting season a few days ago the addition of many valuable objects to the collections was noted.

These consist chiefly of ceramics, archaic statuary, ivory placques and the like. No changes of any sort, innovations nor eliminations were noted in the picture galleries. The North Gallery, the original habitat of the lamented Massarenti Coll'n, remains in the condition in which it was put as a result of Mr. Bernhard Berenson's edicts. Mr. Berenson has much of interest to say concerning Mr. Walters' collection in his recent work, "Venetian Painting in America."

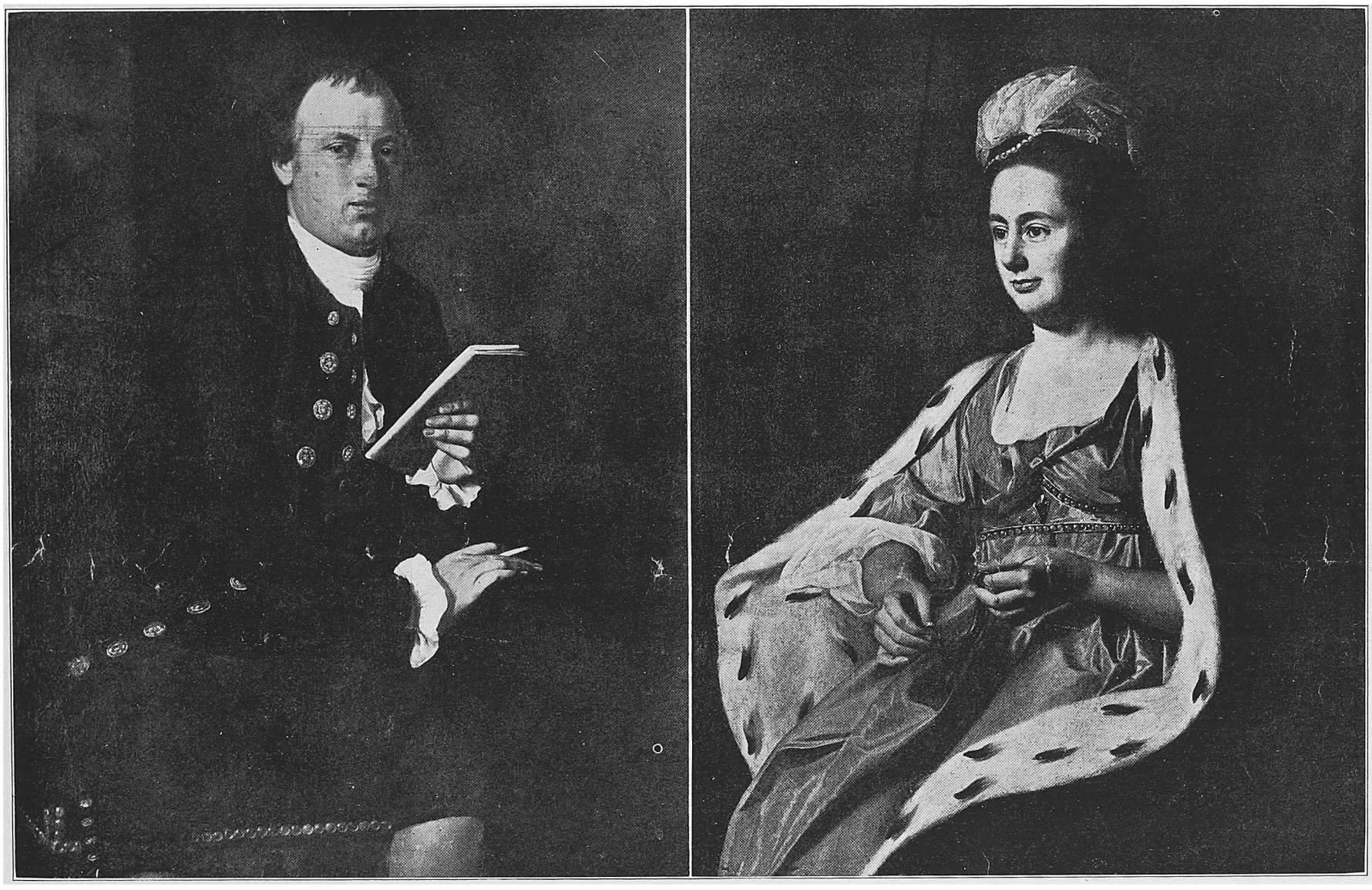
Among recent acquisitions are two Saracen steel helmets which formerly belonged to Gerome, whose "Christian Martyrs" and "Duel After the Masked Ball" were important factors in the original collection formed by the late William T. Walters. These paintings are now in the South Gallery. The "new" exhibits also include an Egyptian Figure Mummy Head of wood, a Funeral Boat and Rowers, and a Limestone Male Torso, all Egyptian, the Torso of the First Dynasty.

Further search reveals a Plaque of Ivory, a French XIV Century Gothic Mirror Case decorated representing "Cupid and his Victims," an Arabic XIV Century Ivory Casket painted and gilded, a Faenza Plaque showing the Twelve Apostles and Virgin, circa 1530, a French XVIII Century oval copper Plaque, enameled "Venus and Cupid," a Ruby Glass Beaker enameled in colors from the Prussian Electoral works at Pottsdam about 1677, and presented by the Elector Frederick William to the British Crown in whose possession it remained until about 1820, when it went to the Marchioness of Conyngham.

Especially interesting is the Ivory Plaque carved by Alaskan Indians in sharp contrast to the XVI Century Urbino Plaque showing St. Francis receiving the Stigmata. The 16th Century Coupe of Calcedony, bearing an enameled figure at the top, is an excellent example of an art in which the Florentines excelled. The French 14th Century Virgin and Child in stone, and the Italian Torso of a Boy equally repay attention. Remaining on the list of additions, hastily jotted down are a Walnut Canopied State Chair, a high back chair both of 15th Century French production, and a Florentine Polychrome glazed terra cotta Virgin and Child of the same period.

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THE EX-BUST OF MLLE. CLAIRON.

"Le Cousin Pons," of Paris, quoting an article in the ART NEWS of Nov. 18 last, entitled "The Mystery of the Busts," makes the following comments:

"It certainly is to be regretted that Americans should buy at formidable prices French works of art, the identification of which, notwithstanding all the facilities given by books on art to this kind of research, is so slightly established.

"But the readers of 'Le Cousin Pons' have been better informed than the 'AMERICAN ART NEWS' states on these sensational sales."

In effect, we announced on May 15 last the purchase by Mr. Frick of the bust of Mme. du Cayla by Houdon.

"This bust, which came from the collection of Mr. Joseph Bardac, had remained in the possession of the family of the model, and it was from Mme. de Jaucourt that the Seligmann firm bought it.

"To our minds, therefore, there could be no confusion between this bust and that of the pseudo-Clairon.

"In our issue of Oct. 1 last, after the interruption of the summer months, and hearing of the purchase by Mr. Frick of a bust of La Clairon (?) by Houdon (?), we put the following questions:

"If the bust is really by Houdon, is it that of La Clairon? If it is that of the Clairon, is it by Houdon?

"Taking up the first of these questions, we gave the opinion that if this bust is that of La Clairon—which was more easily verified than the other point, on account of the abundant iconography of this celebrated actress—it might be a replica of the work by Lemoyne, in the museum of the Comédie-Française.

"After investigating, the 'AMERICAN ART NEWS' now declares that the bust is certainly by Houdon, with the indispensable corollary, that it does not represent La Clairon but another celebrated woman, whose name it does not mention.

"Let us observe in passing, that a hundred and fifty years hence the bust of Mme. Sarah Bernhardt will be more sought for than that of Mlle. X or Mlle. Y. And let us ask, of what celebrated woman does Mr. Frick possess the portrait bust?

"Houdon's works are well cataloged, and the notoriety of his models was such that a glance at a mere photograph would allow one to recognize the Frenchwoman who posed for him on this occasion.

"Let us hope that the 'AMERICAN ART NEWS,' whose impartiality has been so highly proven in this discussion, will be able to publish a reproduction of Mr. Frick's second Houdon.

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SOME "ARTLESS" QUESTIONS.

My views of art, no doubt, are crude,
So pray forgive me that I dare
To query why it is the nude
Gets most attention everywhere.
And pray forgive my asking why
A pictured girl to be true art
Must aye appear some ten feet high—
An Amazon who looks the part?

And why—this question, you will say,
With barbarism fairly smokes—
Why didn't the Old Masters, pray,
Depict some folks who looked like folks?

And haven't those—nay, do not frown—
Who practice art and teach us it
Hung certain pictures upside down
And mixed some titles up a bit?

Walter G. Doty.

A FITTING REBUKE.

"The mail has brought me a note which begins as follows: 'I am enclosing an ad for The American to you. It will only do me good provided you can get over to our show. I therefore send it to you conditionally. If you can get it over send it in. If not, simply destroy the copy.'

"This represents a confusion of mind on the part of the correspondent as to what I am engaged to do and am trying to do. In the first place, it is the wish of the Advertising Department of the New York American, as it is my own, that our functions shall operate quite separately and they do.

"Secondly, I am not engaged to supply 'write-ups.' It is my duty to cover the general field of art activities in New York and summarize them in a way that will interest my readers, both those who are already lovers of art and those who may be open to the suggestion of its interest—Chas. H. Caffin, in N. Y. American.

Paintings and sculptures by Mountfort and Richard B. Coolidge, Elizabeth Grandin, Edith Haworth, Margaret Wendell Huntington, Mary Stickney Lawrence, Edith Rathbone and Mary C. Rogers, are on exhibition at The MacDowell Club, 108 W. 55 St., to Jan. 16.

ART WORLD'S GOOD NEW YEAR.

The New Year opens auspiciously in the American art world. Following the usual Christmastide holiday lull, the week has brought several private sales of pictures, of importance and interest, notably those of two Rembrandts to that new collector, the tenor, Mr. John McCormack, of a superior example of the early Italian master, Piero di Cosimo, to the Messrs. Duveen, soon to find a place in an American collection, of a landscape by George Inness to Mr. Handley for a reported record price, and lastly of perhaps the best marine painted by an American artist, the splendid "Maine Cliffs in Moonlight," by Howard Russell Butler, and which won the Carnegie prize at the current Winter Academy exhibition, to the Vose galleries of Boston, while other sales of pictures and art works of equal importance are pending. The auction rooms will also soon offer a fascinating list of art treasures for collectors and art lovers.

Not only in sales but in other ways the New Year opens well for American artists, dealers and collectors. There are to be several exhibitions of unusual interest, notably one of the five Denbigh Van Dycks at Lewis and Simmons in mid-January, and one of early American portraits at the Brooklyn Museum next month, while the current displays of the Winter Academy in this city, and of the Corcoran Gallery in Washington are drawing throngs of visitors, and the annual display of the Pa. Academy in Phila. to open in early February will, as always, attract many visitors to the Quaker City. There is unprecedented activity in dealer's galleries and studios, and every prospect of a record art season.

CONN. ART NOTES.

At a recent election of the Conn. Academy Daniel F. Wentworth, former Secretary, was chosen President, to succeed Charles Noel Flagg, deceased; Henry C. White declining the presidency, remains as vice-president; Ralph Russell Seymour, is again the Treasurer, and J. Goodwin McManus becomes Secretary. The annual exhibition will be held in February at the Athenaeum Annex in Hartford.

C. Lewis Mitchell, a Scottish painter visiting America, has been showing a group of his paintings of Scottish interiors and highland scenes in Hartford.

The New Britain Institute has opened a rearranged art gallery, in connection with its museum of natural history. The paintings include an early George Inness, a characteristic landscape by J. Francis Murphy, a fine recent "Venice" by the late Gedney Bunce, a figure piece by Ch. W. Hawthorne, a "Girl in Sunbonnet," by the late C. Noel Flagg, and several other interesting works.

A new mural decoration in the Episcopal church of Saint James at Farmington, has recently been completed by Robert B. Brandegee. The work, which is very beautiful in color and powerful in design, illustrates the text, "Come unto me, all ye that labour and are heavy-laden," and is a gift of Judge Chas. N. Lee in memory of his wife.

At the Moyer Gallery, in Hartford, there is a very fine early Shurtleff, several Venetian watercolors by Gedney Bunce, and some fine Ruel Tuttles.

The Hartford Municipal Art Society plans to carry the restoration of the Bullfinch City Hall to completion. The exterior, which has been brought back to its original beauty has awakened public interest in the ancient colonial structure, and it is hoped that the original staircase, which was torn out half a century ago, may be rebuilt. The Council chambers are still in fair condition and are fine Bullfinch examples.

Paul V. Trumbull.

Will Rau is making an exhibition to Jan. 15 of oils, pen and inks, etchings and mural decorations at the Bronx Union Y. M. C. A., 161 St. and Washington Ave.

CORRESPONDENCE

We Are Not Responsible.

Editor AMERICAN ART NEWS:
Dear Sir:

The bitter, I might almost say, virulent attack which passes as criticism of the current Winter Academy exhibition, published in your last issue, and signed by one James Britton, demands a protest. It is not only that the so-called critique is bitter and unjust, but it appears to me, to be stupid and decidedly out of place in such a journal as the ART NEWS, which, up till now, has, as fas as I could observe, striven to be fair in its reviews of exhibitions held in this country and Europe. Was your managing editor absent or asleep when such an unworthy article was passed for your columns or is it possible that the office cat or your betes noirs, the art critics of the N. Y. Herald and Sun, "Put one over on you" and that James Britton is an assumed name? I trust, as an admirer of the ART NEWS that such an article will not again soil its columns.

Academician.

New York,, Jan. 3, 1917.

(While we regret that Mr. Britton's article has annoyed our worthy patron and old friend, and possibly others in and out of the Academy council and members, we fear he has overlooked the fact that as Mr. Britton signed his article, he and not the Art News is responsible for the opinions the said article contained. No independent or courageous journal can well refuse the publication of communications not personally libellous or scurrilous, which appear to be written in good faith by reputable persons known to its editors, and signed by such writers. We will admit that the article in question should have been published as a letter, and not as a review, and its publication in this form was due to the carelessness of a sub-editor, and not to the office cat, nor the gentlemen whom our correspondent seems wrongly to consider our betes noirs, and whom we find most valuable contributors to the gayety of nations, and the entertainment, through our occasional republication of their lucubrations in their respective journals, of our readers.

We have ever been, while recognizing its faults and shortcomings, warm supporters of the veteran Academy of Design, which alone held aloft the torch of art during the long and barren years when it languished in this country, and whose exhibitions are the fairest, on the whole, to American artists, held in America. The opinions of Mr. Britton are his own, not ours.—Ed.)

Best Background for Oils.

Editor AMERICAN ART NEWS.
Dear Sir:

Permit me to enquire of my fellow artists through the medium of your very alive journal, their appreciation of the present tendency, which has become so popular, of hanging the walls of art galleries in stuffs of light tints and of cheap or indifferent value?

The first of this which I can recall, was in the Metropolitan Museum during the brief tenure of the office as Director of Paintings, of Mr. Roger B. Fry, an English gentleman who was imported here by Sir Purdon Clarke. In a recent trip across our continent, I took pains to visit the new and beautiful Museum of Cleveland and also the galleries of the Chicago Art Institute. In each I encountered this modernistic tendency of placing oil paintings upon walls, which appeared to me, unsympathetic, and, as in the case of burlap, or common bagging, distinctly deleterious both to the beauty and value of the painting, unless the same are of very high key and great vigor,—not to say coarseness of technique.

I furthermore observe that in the galleries of our prominent art dealers, such as those of Messrs. Knoedler, Ehrich, Macbeth and Montross, the older custom of deep hangings of rich material still maintains, showing that to present an oil painting to advantage it is deemed by them that this background is more effective.

I have always felt that an engraving, a drawing or etching, and possibly a pastel or watercolor could be shown upon a light-toned wall, but not one of obviously cheap material. An oil, however, appears to me in a different class. Am I entirely wrong? I would be grateful to hear the opinions of my confreres upon this subject.

Yours very truly,
Carroll Beckwith.

Santa Barbara, Cal., Dec. 23, 1916.

[Mr. Beckwith is in error as to Mr. Roger B. Fry, who came to the Metropolitan Museum on the invitation of the late William M. Laffan to act as director, only to find that through a misunderstanding Sir Purdon Clarke had already been appointed by Mr. J. u. Morgan to the post.—Ed.]

Two Winter Academy Shows.

Editor, AMERICAN ART NEWS.
Dear Sir:

Of course, I cannot suggest, but your paper could.

Suppose there could be held two Winter Academy exhibitions in succession, one just as good as the other, with works selected by the same jury at the same time.

The present lack of space would be overcome and maybe there would be more happiness in the Art World.

Yours truly,
Bart. Blommers.

Pittsfield, Mass., Jan. 1, 1917.

An Appreciative Subscriber.

Editor, AMERICAN ART NEWS.
Dear Sir:

Enclosed please find cheque for renewal of my subscription to the ART NEWS.

It certainly is a most welcome visitor, and it would take much from my enjoyment to be deprived of it.

Very sincerely,
Josephine Klippart.

Columbus, O., Dec. 29, 1916.

Another Appreciative Subscriber.

Editor, AMERICAN ART NEWS.
Dear Sir:

Enclosed, please find check for another year's subscription to the ART NEWS. Would not be without it.

Sincerely yours,
Theresa F. Bernstein.

N. Y., Dec. 29, 1916.

NEW "A.A.A." SALESROOM.

The American Art Association inaugurated Wednesday afternoon last wtih the first session of the Thomas B. Clarke eastern pottery sale, a new and spacious assembly room, adjacent to the entrance gallery, to be used exclusively for such auction sales as are to be held at the galleries. This will allow exhibitions in the other rooms to remain until the actual time of sale.

The new salesroom covers over 4,000 square feet of floor space, has ample and comfortable seating capacity, for large audiences, and is lit and ventilated in the most modern fashion. This addition to the galleries, with the adjoining delivery rooms, has increased the floor space, so that the total area is now greater than that of the Madison Square Garden.

J. W. Comyns Carr.

J. W. Comyns Carr art critic and dramatist recently died in London, at the age of 67. He wrote on art for the Pall Mall Gazette and was one of the founders and a director of the New Gallery. He founded and edited the English Illustrated Magazine and dramatized "Oliver Twist."

Dr. Wallace Wood.

Dr. Wallace Wood, for many years holder of the Samuel F. Morse Chair of Art in N. Y. University, died suddenly from pneumonia Dec. 16, aged 66. He was born in Jamestown, N. Y., and was educated abroad. During years spent abroad, Dr. Wood made a collection of pictures, costumes, and other objects illustrative of the history of civilization, which is now in N. Y. University.

Gazo Fudji.

Gazo Fudji, a Japanese artist, who received a silver medal at the Paris Exposition in 1900, died Dec. 23, at his home in Yonkers, in his 64th year.

William Cochran.

William Cochran, a well known retired Phila. merchant and art patron, died in that city on Wednesday.

An important resident's loan exhibition is on to Jan. 15, at the Brooks Memorial Gallery in Memphis. It consists of American and foreign paintings, monotypes, mezzotints, embroideries and bric-a-brac.

The Municipal Art Commission has approved of William Ordway Partridge's statue of Samuel J. Tilden, which is to be set up in Park Ave., on the north side of 34 St.

LONDON LETTER.

London, Dec. 26, 1916.

It is rumored that the fact that a certain nobleman was known to be contemplating the sale of some world-famous old masters, was responsible to a large extent for the d'Abernon Bill for restricting the export of important works of art. The measure was, however, premature so far as this particular owner was concerned, for instead of disposing of his pictures, he decided to part with a portion of his estates and the canvases will still remain in his ancestral halls.

[It is reported as the ART NEWS goes to press, that the d'Abernon bill has been thrown out.—Ed.] As you already know, however, America is to have the famous "Bacchanal" of Giovanni Bellini from the Duke of Northumberland's collection. The exact price paid for it is not known but, seeing that the Duke refused as much as £50,000 some time back, the amount given was no doubt considerably in advance of that sum. The work is not one familiar to the public for it has not been exhibited since 1856, when it was shown at the British Institution, and only a few reproductions have been made. Opinions as to its merits vary considerably. Mr. Bernard Berenson omitting it altogether from his list of Bellinis, while Roger Fry speaks of it as having been executed under Bellini's direction by his pupils, although other eminent writers on art, refer to the work as being a Bellini of the finest quality. The "Bacchanal" was executed for the Duke of Ferrara in 1514, and was practically the last commission undertaken by the Venetian master before his death. The subject is unlike those usually selected for his brush and its treatment lends liklihood to the theory that it was finished by Titian.

A Miniature of Washington.

Specialists in miniatures had an interesting day, recently, at Hodgson's when the miniature portrait of George Washington by Walter Robertson came to light, after having been lost for more than a hundred years. This ivory, perhaps the finest piece of work ever produced by Robertson, is believed to be the only original portrait of Washington in private possession, all others having been acquired for public museums. It was therefore not surprising that the bidding should be extremely keen and that the price should have risen to £500 before Messrs. Agnew were able to secure it. It is conjectured that the miniature is destined for one of the private collections of Washington and America. The portrait is known to many through a somewhat rare engraving by Robert Field.

Another interesting recent salesroom event was at Christie's, when all the principal London dealers were present to bid for a number of fine tapestries and other art works. Three panels of Brussels tapestry depicting scenes from the History of Dido went to Mr. L. Harris for 660 gns., while Mr. M. Harris bought 4 panels of Flemish make for 340 gns., 580 gns. were paid by Messrs. Lewis and Simmons for a Louis XV. table, while Messrs. Dighton gave 200 gns. for a pair of mahogany Chippendale armchairs with scrolled foliage decoration.

Dowdeswells to Wind Up.

It is announced that in consequence of the death of the founder of the firm of Messrs. Dowdeswell and Dowdeswell and of the expiration of their lease in Old Bond Street, the business will be voluntarily wound up. Mr. Charles Dowdeswell will, however, reopen later at a new address which has not yet been stated.

An interesting gift has been recently made to the Fitzwilliam Museum at Cambridge of the autograph ledgers in which Sir Joshua Reynolds recorded both the names of his sitters and the price obtained for his pictures during more than 30 years. This volume is of extreme value to students, and should besides furnish some illuminating testimony as to the rise in values which has taken place in regard to the English School of portraitists during late years.

The wounded who will be quartered before long at Grosvenor House, the town residence which the Duke of Westminster is turning into a military hospital, will in their days of convalescence be able to enjoy the priceless treasures of a picture-gallery, famous all the world over. Here are Gainsborough's "Blue Boy," and Sir Joshua Reynolds' "Mrs. Siddons," as well as some fine Rubens and Italian Old Masters. The house itself is a dignified example of the architecture of a century ago.

Etchings at New Greatorex Gallery.

The exhibition of etchings with which Mr. Arthur Greatorex is opening his new Galleries in Grafton Street, proves to be of more than common interest, Zorn is seen at his best in his "Autoportrait" and Mortimer Mempes' architectural drawings are of a quality which it would be difficult to praise too highly. Many of the exhibits are already familiar to lovers of good etchings but the selection has been made with great judgment and augurs well for the future of the undertaking.

L. G.-S.

PHILADELPHIA.

While there was much lacking from the point of view of the artist in the New Year's Day "Mummers Carnival," celebrating as for many years past, the passing of the old and the coming of the New Year, in a spectacular street pageant in Broad Street, a sort of Northern Mardi Gras, one could not help being impressed by the significance of the affair as a manifestation of the increasing interest of the public in the Art of Pageantry. The right spirit was there, but it needed more intelligent direction and co-ordination to make it a complete success. Praise must be given, however, to the last five divisions of the procession made up of performers on stringed musical instruments, costumed correctly and artistically in XVI Century Italian dress, others in full Highland outfit. An aggregate of $5,385 was distributed in prizes.

The Christmas dance of Academy art students New Year's night took the form of a Victorian Ball, in which the flounced dresses of the ladies, the black high stocks, the gorgeous waistcoats and luxuriant side whiskers of the beaux fifty years ago were the leading features.

The Dickens Fellowship, under the leadership of Judge John M. Patterson also added to the round of Christmas celebrations by a series of artistically costumed tableaux at the new Hotel Adelphia.

Miss Florence Tricker announces the opening at the Graphic Sketch Club to-day of an exhibition of her paintings.

City Councils have passed a bill authorizing a committee to be appointed for the purpose of taking the necessary steps to secure important collections of art works now in possession of private owners for the proposed new Art Museum. This action is



THE ARTIST'S SISTER
Rembrandt
Sold by Henry Reinhardt & Son to Mr. John McCormack

rather significant in view of the fact that it has been currently reported that certain well known collectors have denied that they had any intention of donating their treasures to the museum.

Perpetual memberships in the Art Alliance of Phila. were discussed at the last meeting of the board of directors of that organization. Persons familiar with the features of the art life of European centers have always been impressed by the importance attached by families of social prominence to hereditary possessions of opera boxes, shares in art institutions of various kinds and in theatres. These frequently remain the most highly prized privilege of several generations of the same family and can be sold or devised by will like any other property. The famous La Scala Opera House in Milan is an example of this, owned as it is by the 400 box holders, who are members in perpetuity just as is contemplated by the Art Alliance. Funds are coming in to further the project to such an extent that those interested feel that it will be possible to start construction of the proposed new building early in 1917, and that the handicap of a heavy mortgage has been practically eliminated. The plans were considered by the Executive Committee at a luncheon given by Mrs. W. Yorke Stevenson at the Acorn Club recently.

Persons interested in the arts of etching and engraving, daily becoming more popular, assisted at the recent opening at 219 South 17th Street of the new Print Club. A novel feature will be the establishment of a shop for the permanent exhibition and sale of prints and other examples of the graphic arts, in connection with the activities of the Club. The executive committee consists of Elizabeth Forbes Dallam, Mary Lowell Lloyd, Anne V. von Moschzisker and Alice McF. Brinton.

Eugene Castello.



THE TWO SISTERS
Fragonard
Recently discovered in Paris.

DISCOVERED A FRAGONARD.

From its Paris Confrere, Le Cousin Pons, the ART NEWS learns that Mr. Wildenstein, the well known dealer of the rue de la Boëtie, recently found in the home of Mr. Zarine, the Consul-General for Russia, who is an erudite dilettante, a Fragonard which he had considered as lost, and which had been brought back to France from the suburbs of Stockholm. According to a visitor to the Gimpel and Wildenstein Galleries, it was easy to recognize the picture, an engraving of which exists by Vidal under the title of "The Two Sisters." Of this, Le Cousin Pons offers a reproduction from Portalis' work on Fragonard. MM. Gimpel and Wildenstein probably paid a good price for the picture, for it is said to be of fine quality.

CINCINNATI.

In the death of Henry F. Farny, the Indian painter, Cincinnati has lost a strikingly picturesque personality. Born in Ribeauville, France, Farny came to America as a boy. In 1859 he came here, floating down the river on a lumber raft. A few years later he made pictures of scenes of the Civil war which naturally were most popular then. He afterwards spent a couple of years in N. Y., doing some illustrative work for "Harper's." From there he went to Dusseldorf and Munich where he became the friend of Munkacsy. He painted his first Indian picture after his return to America, the "Century Magazine" sending him out West to illustrate a series of articles with pictures of the Zuni Indians. From then on he painted chiefly pictures of Indians, of Commanches, Kiowas and Apaches.

In Mr. Charles P. Taft's beautiful house where one finds Farny's well known "The Song of the Talking Wire," which was also included in the first Exhibition of American Art shown in Berlin several years ago. The Kaiser owns an important picture of Farny's called "The Bear Hunters." Farny was a remarkably clever draughtsman. His Indian pictures are real, strikingly so—they are the outcome of a life time of absorbed concentration and interest. Theodore Roosevelt once said: "The nation is indebted to a painter like Farny who through his art has preserved the American Indian." Farny's work as an illustrator is important. His powers in this line have done their most distinguished service through the improvement his work started in school book illustration. The Cincinnati Museum owns several handsome oils by Farny.

Norbert Heermann.

DETROIT.

The Museum announces four exhibitions for January as follows: Portrait Impressions by Robert Reid, Paintings by the New Hope Group, R. Sloan Bredin, Morgan Colt, Daniel Garber, W. L. Lathrop, Charles Rosen and Robert Spencer, Paintings by Adolphe Monticelli, loaned by the Vose Galleries, Boston, and Paintings by Jules Guerin.

Robert Reid has several portrait commissions here.

The annual exhibition of selected paintings by American artists will open at the Museum April 9 next, following the exhibition at the Pa. Academy. About 75 pictures will be shown, and these will be recruited from the exhibitions of the National Academy, the Corcoran Gallery of Art, Pa. Academy, and from artists' studios. On June 1 the exhibition will be shipped to the Toledo Museum where it will be shown during the summer.

Mr. Raymond Wyer has been engaged to give gallery talks on the paintings in the Museum's permanent collection the week of Jan. 14-20.

PARIS LETTER.

Dec. 26, 1916.

There was a time, not long ago, when the French public seemed to weary of war pictures. Even then it distinguished between the academic and the realistic, retaining an indulgent interest in the latter, while it looked with indifference upon the former. I do not think that Meissonier would have much chance of gaining new popular favor, if he were alive and painted in the same old style. Even Georges Scott has been found too conventional, too "Victor-Hugo-ish," if one may say so, like the defunct Detaille. The war painter of to-day may be as meticulous as he likes in detail, or as tragic as he likes, on the whole, but he must be natural. The people behind the lines know more nearly what war is than they used to know, and they are not to be fooled. Besides the incessant and frequent exchange of letters with the "poilus" at the front—which the powers that be encourage, because it helps to maintain the unity of sentiment which is the great safeguard of the French nation in this unexampled trial—there are the numberless photographs in the press, and the marvellous films of moving photography shown in the cinema-theatres. So you can well understand that the conventional visual conception of war is no longer a viable substitute for representation that is the fruit of experience and actual sincere observation.

Interest in war pictures has revived, because little by little the art to which the war has given birth is making itself more distinctly felt. Glad to recognize a new forcefulness, a new freedom and abundant promise for the future, the critical public is content to overlook in many young artists, who are wearing the horizon-blue uniform in the trenches, the lack of mature perfection in technique, in view of the vivid spontaneity of their efforts. These artists under arms, both amateur and professional, opened a special exhibition in the racket pavillion in the Tuileries garden in early December to last two months. Its object is announced as two-fold; to offer to the public a view of the artistic work of all kinds, due to the imagination and the ingenuity of the soldiers, procuring for them a legitimate reward in the sale of their creations; and to aid the mutilated, the orphans and other victims of the war with the money paid for admission. No work has been admitted that has not, according to attested proof, been executed within the war zone. It was not obligatory that the pictures should be framed, and no incidental expenses whatever are put to the account of the exhibitors. In the catalogs are the names of some noted painters, engravers and sculptors are mingled with those of scores of others whom fame has not yet singled out. This exhibition surpasses in extent and intrinsic importation the similar one held in the same place about a year ago.

An official painter incurs much the same danger as a poet-laureate, that of formalism and monotony of manner. J. F. Bouchor, "painter to the army" appointed by the French government, although not of the younger category, has escaped this reproach, and his work represents a happy compromise between the academic and the ultra-realistic. Several of his war pictures have become public property in the city of Lyons, where a special exhibition of his works is now on.

Briggs Davenport.



JEWISH RABBI
Rembrandt
Sold by M. Knoedler & Co. to Mr. John McCormack

Mr. Max Williams, Madison Ave., at 46 St., has been holding a holiday exhibition of olden time samplers.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arden Galleries, 569 Fifth Ave.—Chinese Wall Paintings, to Jan. 25.

Ardsley Studios, 110 Columbia Heights, Brooklyn.—Works of Art by Odillon Redon & Bryson Borroughs, to Jan. 31.

Arlington Galleries, 274 Madison Ave.—Works by Susan Ricker Knox, Isabel Cohen and Jean A. Robertson, to Jan. 13.

Daniel Gallery, 2 W. 47 St.—Exhib'ns of Oils by H. Paul Burlin and Man Ray, to Jan. 16.

Dreicer & Co., 560 Fifth Ave.—Exhibition of Chinese Porcelains.

Durand Ruel, 12 E. 57 St.—Works by Auguste Renoir, to Jan. 20.

Duveen Galleries, 720 Fifth Ave.—Zuloaga Exhib'n, Jan. 11-27.

Ehrich Galleries, 707 Fifth Ave.—Paintings of the Madonna.

Fine Arts Building, 215 E. 57 St.—Winter Exhibition of the National Academy, to Jan. 14.

Folsom Galleries, 396 Fifth Ave.—Pictures of Life under the Sea by Harry L. Hoffman, to Jan. 13.

Kennedy & Co., 613 Fifth Ave.—Old English Color Prints and tchings by W. A. Sherwood, to Jan. 10.

Keppel & Co., 4 E. 39 St.—Landscape Etchings of all Schools.

Knoedler & Co., 556 Fifth Ave.—Old English Prints in Color. Beaux Arts Graduates and Student's Benefit Sale. Works by Harold Sterner.

John Levy Galleries, 14 E. 46 St.—Pictures by Aston Knight, Jan. 8-20.

The Little Gallery, 15 E. 40 St.—Hand-wrought Silver and Jewelry by Master Craftsmen of the Boston Society of Arts and Crafts.

Macbeth Galleries, 450 Fifth Ave.—Watercolors by Paul Dougherty, to Jan. 15.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays, 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Childe Hassam, to Jan. 20.

Municipal Art Gallery, Irving Place and 16 St.—5th Annual Exhib'n Association for Culture, to Feb. 1.

National Arts Club, 119 E. 19 St.—Works of Artist Members, to Jan. 27.

New York Public Library—Print Galleries: Making of a wood-engraving. Mezzotints. Making of prints. Stuart Gallery. Chiaroscuro prints. Recent additions.

N. Y. School of Applied Design, Lexington Ave. and 30 St.—Paintings and Etchings by MasOlle, to Jan. 22.

Photo-Secession, 291 Fifth Ave.—Works by A. Walkowitz, to Jan. 14.

Print Gallery, 707 Fifth Ave.—Exhibition of art printing processes.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Sq., So.—Coll'n of fine Old Japanese Bronzes, Antique Chinese Porcelains, Enamels, Ivory Carvings, Objects in Silver, Netsukes, Lacquers and fine Old Kakemonos, formed by the late James F. Sutton, aft'n, Jan. 13; exhib'n from Jan. 10.

Coll'n of Valuable Modern Paintings from Various Sources; also the Remarkable Group of Impressionist Paintings by Claude Monet, collected by the late James F. Sutton. Hotel Plaza, eve'gs, Jan. 16-17; exhib'n from Jan. 10.

Coll'n of Antique Chinese Porcelains, Carved Jades and Other Hard Stones Pottery, Enamels, Bronzes, Japanese Ivory Carvings, Greek and Roman Glass. Rare Ecclesiastical Vestments and a number of Flemish Tapestries, formed by Mr. Edson Bradley, of Washington, D. C., aft's, Jan. 15-20; exhib'n from Jan. 10.

Anderson Galleries, Madison Ave. at 40 St.—Library of John J. Sullivan, on exhib'n to sale aft's Jan. 8-9; English XVIII century Stipple Engravings from the Coll'n of Frederic R. Halsey, on exhib'n to sale in five eve'g sessions beginning Jan. 8; Coll'n of Oriental Art consigned by Lai-Yuan & Co., on exhib'n from Jan. 4 to sale aft's Jan. 10-13; Rare Books and Autographs from the libraries of J. L. Clawson of Buffalo and Stanley K. Wilson of Phila., on exhib'n from Jan. 8 to sale, Jan. 18-19; Extraordinary Coll'n of Americana consigned by Henry E. Huntington, on exhib'n from Jan. 15 to sale ev'gs of Jan. 24-25.

Clarke's Auction Rooms, 5 W. 44 St.—Paintings in Oil eve'gs Jan. 10-11. Chinese rugs, aft'n Jan. 12.

Silo's Fifth Avenue Galleries, Fifth Ave. at 45 St.—Tapestries and tapestry furniture, Jan. 11-13.

NOTES OF THE ART WORLD.

A painting by Rosellino (1422-1457), "Building of the Temple," which has been exhibited during the past year at the Fogg Museum, Cambridge, Mass., was recently acquired by Harvard University for its permanent collection.

The retiring chairman of the Art Committee of the Lotos Club, 110 W. 57 St., Mr. William T. Evans, has been succeeded by former U. S. Senator William A. Clark, who inaugurates his regime by a loan exhibition of paintings and tapestries from his collection, which opens this evening at the club galleries and remains over Tuesday.

Following the recent announcement that the Junius F. Brown art collection, owned by the late Junius Flagg Brown, would be given to the city of Denver, comes the news of the gift of a painting by Georges Rochegrosse, valued at $50,000, from John C. Schaffer, editor of the Denver "Times and News," to the western city, for its proposed art gallery there.

The canvas by Rochegrosse represents the burning of the King's palace at Persepolis, Persia, and was shown in the Paris Salon.

An endowment fund of nearly $200,000 has been raised for the Toledo Art Museum, with a view to making the institution self supporting.

C. S. Musgrave, of London, England, has joined the artist's colony at Santa Fe, New Mexico. Mr. Musgrave is a member also of the group of Cornwall artists in southwestern England. He has been in ill health owing to the strain of war duties.

Rembrandt, Whistler and Meryon will be represented in an exhibition of prints, arranged from the collection acquired recently by the Minneapolis Museum, from William M. Ladd, of Portland, Ore.

A campaign has been started in Des Moines, Iowa, to raise funds for the Des Moines Fine Arts Association. Fifty yearly memberships of $100 each have already been secured. An exhibition of French and Belgian art will be given in Des Moines next March.

Mahonri Young is making a panel for the new wing of the country home of Mr. C. C. Rumsey at Wheatley Hills. The work will be cut in stone. At his studio, 1931 Broadway, he is busy with sketches for important decorations.

The model of the Alfred Vanderbilt fountain for Newport by Eugene Morahan is about completed and will shortly go to the casters. As soon as the pedestal is finished, the work will be placed, probably in the early spring. The site selected is adjacent to the Soldiers monument, Broadway. The fountain is a memorial gift of fifty close horsemen friends of Mr. Vanderbilt, among whom are Mr. Alfred Maclay, Mr. Edward Vonder Koch, Judge Moore, Mr. Charles Baudouine, and Mr. Edward Stotesbury. Several English friends are also among the donors.

Clio Hinton (Mrs. William Barrie Bracken) has issued cards announcing the death at Brighton, Mass., Nov. 17 last of Mr. Bracken, and also others with the name of her son by her first marriage, Mr. Erik Hinton Huneker, expressing thanks for sympathies extended.

The engagement is announced of Mrs. Henry Bacon, formerly Miss Louise Andrews of Baltimore, Md., and widow of the American artist Henry Bacon, long resident in Paris where he died a few years ago, and Mr. Frederick L. Eldridge, Vice-President of the Empire Trust Co. of this city. Mrs. Bacon some two years ago made a tour of the country with a number of her husband's pictures which were shown at the leading Museums, and many of which were sold.

Bayard H. Tyler has leased a studio in the downtown business district at 95 William Street. He will paint portraits and the big buildings.

Pieter Van Veen has sent to the American landscape exhibition at the National Museum in Washington, a view of "Mt. Rockwell, Glacier Park, Col."

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Miss Martha W. Baxter, who had a successful summer and autumn season at Lenox, Mass., has returned to the city and is at her Sherwood Studio.

One of the most attractive landscapes in the Winter Academy is Charles P. Gruppe's "A Valley in the Catskills." It is composed with skill, has a tumultuous panorama of sky and a fine depth of perspective. The whole is steeped in that vaporous atmosphere which the artist knows so well how to paint.

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CHICAGO.

With the advent of 1917 a number of interesting exhibitions are announced in local art galleries, and at the Art Institute. In a room at the Arts Club the members of the Chicago Society of Miniature painters are displaying their recent work, and among the artists represented are Carolyn D. Tyler, Catherine Wolcott, Kate Bacon Bond, Mrs. E. N. Casterton, Magda Heuermann, Helen Winslow Durkee, Marian D. Harper, Bertha Coolidge, Margaret Kendall, Emily D. Taylor and Elizabeth F. Washington. The exhibit is one of the largest ever assembled by local artists. It includes a special case of miniatures brought from the San Francisco Exhibition.

Mrs. Cox-McCormack has recently completed two altar-panels for Trinity Episcopal Church, to be soon installed.

The two panels are "The Birth of Christ," and "The Annunciation," and are executed in archaic style. They were exhibited last autumn at the Art Institute. Mrs. Nancy Cox-McCormack, who painted these panels, is a native of Nashville, Tenn. She has occupied a studio in Chicago for several years.

The current exhibition of the Art Club includes Carl R. Krafft's Ozark mountain scene, Victor Higgins' "The Purple Prince," Abram Poole's, "Polly," Carl R. Werntz's, "After the Camel Race," and "Zuni," by O. Irwin Myers. Another picture of note is Gerald A. Frank's "L'Après-Midi." Others displayed are "Joy," by Ethel L. Coe, and a portrait by Cecil Clark Davis.

The Palette and Chisel Club is displaying a number of sketches representing the work of members during their sojourn at Fox Lake last summer. Among the contributors to the exhibit are Walter Ufer, Victor Higgins, John Carlsen, Paul Bartlett, John Phillips, Edgar Payne and E. O. Thulin.

CLEVELAND.

A consignment of Oriental antiques recently purchased by Mr. Langdon Warner of Boston for the Cleveland Museum is expected to arrive and be placed on exhibition shortly. Mr. Warner was sent to China and Japan several months ago to acquire art objects for the museum, and has had marked success in his quest.

The Worcester R. Warner collection of Oriental pottery, porcelains and Indian and Persian paintings and textiles is being assembled in one gallery, and will be shown for the first time in its entirety, about the middle of January, with a reception to Mr. and Mrs. Warner.

Several of the garden sculptures and carvings loaned for the inaugural have recently been purchased by the Museum, including the Venetian well head, now in the Italian garden court and the Gothic door and frame in Gallery I, loaned by Mrs. Chauncey J. Blair.

New Museum exhibits include some 50 Japanese inros with carved netsukes, given by Mr. D. Z. Norton, and in the American gallery pastels by J. Maclure Hamilton.

William J. Edmondson, local landscape, figure and marine painter, has sold his Corcoran Gallery exhibition picture, the "Yellow Sweater," to Mr. Alex Simpson, Jr., of Phila.

A unique piece of pottery recently designed by Max Kalish, a local sculptor, is attracting much attention at Korner & Wood's. It is a flower vase, the brim curling with a wave-like undulation, and in the center a merbaby cradled in its mother's outstretched hands.

The Cleveland School of Art has just opened an evening class in costume design planned to ground American designers in a thorough knowledge of general art principles, and develop higher national standards of dress.

The seven American artists now jointly exhibiting through the country as "The Painter Friends," have sent their traveling display to the Gage Gallery.

The society includes George N. Bruestle, Wilson Irvine, George H. Macrum, Robert Nisbet, Carl Nordell, Edward C. Volkert, and Guy C. Wiggins.

Jessie C. Glasier.

ROCHESTER.

The Memorial Gallery is showing this month the exhibition of the National Association of Portrait Painters, a collection of watercolors by William B. E. Ranken; bronzes by Lucy Currier Richards, and a group of miniatures by the young English miniaturist, Stella Lewis Marks. In the Print Room are a number of wood block prints in color by William J. Baer, and Edna B. Hopkins, among others. A special exhibition of portrait reliefs in colored wax by Ethel F. Mundy will remain through the month. The Gallery has made a number of sales in the past few weeks, a watercolor by Wm. B. E. Ranken, two Hayley Levers, and a Schofield being among the more important ones.

BOSTON.

The Sargent mural decorations in the Public Library are still the outstanding theme for discussion in art circles. Needless to say, Mr. Sargent sprung a surprise on his public when his work was unveiled. When Unitarian and Congregational Bostonians turned their spectacled eyes heavenward—that is to say, ceilingward—in the (at first) little gasps of icy dismay to see upper staircase hall of the library, they gave representations of the Madonna and Child, the "Mysteries of the Rosary," and symbolism of the most ancient form of Christianity confronting them. A most complicated and perplexing symbolism—as presented by Mr. Sargent—it must have seemed to them until it was unraveled (to some extent!) by the aid of the well-meaning, learned and fatiguing cards of explanation lying handily about in the hall. Then, too, Mr. Sargent's handsome and frightful green devil, authentically and seriously presented, in the lunette of "Hell," must have given them an extra spasm of intellectual (not emotional) horror. One can only surmise this from what one knows of Unitarian Boston, and from fugitive remarks overheard.

Meanwhile, the question that is agitating many is: How much does Mr. Sargent believe of these great dogmas "Judgment," "Heaven" and "Hell" that he has painted so powerfully and realistically? Has his brush been guided by faith and conviction, or merely by the imaginative feeling of a great artist? The painter himself remains silent. Let his works explain him, if they can!

At the Copley Gallery, Leopold Seyffert's "Portraits of Musicians," done in black and white, are attracting considerable attention. The strongly marked, if not inspired, countchances of the illustrious subjects have been rather harshly dealt with by Mr. Seyffert through the medium of heavy charcoal. The story runs that Mr. Seyffert met these ladies and gentlemen at Bar Harbor last summer, and induced them to sit for him. Their very names spell fame—Dr. Karl Muck, Harold Bauer, Fritz Kreisler, Enrnest Schelling, Josef Hofmann, Franz Kneisel, Ossip and Clara Clemens Gabrilowitsch, Carl and Gerta Friedberg, Fannie Bloomfield-Zeisler, Reinhold de Wahrlich, Leopold Godowsky, Hans Kindler, Louis Svecensky, and Leopold Stokowski. In the Second Gallery Mr. Seyffert's collection of oil portraits, as strongly if not as brutally made as the musician group, shows to good advantage.

At the Guild of Boston Artists, Dwight Blaney opened Monday a "one-man" show of recent work and Baska Paeff shows sculpture examples to be noticed later.

John Doe.

NEW ORLEANS.

Much art interest has been shown here recently. Robert W. Grafton and L. O. Griffith, the former well known as a painter and the latter as a painter and etcher, have during the last year, been transferring to canvas interesting views and subjects in and about New Orleans. A recent exhibition of paintings and etchings by these artists, representing places of interest and beauty in the old French quarter and scenes along the bayous and the river front evidences again that there is much material here for the artist's brush. Mr. Grafton exhibited some 46 oils, and Mr. Griffith 19 oils and an equal number of etchings. Their work is unusually strong in color and light effects, and the subjects are well chosen and pleasing.

Several of the paintings have been purchased here, and among the buyers are: The New Orleans Art Association, Ernest Lee Jahncke, John Elliott, Jr., Mrs. R. W. Rogers, Mrs. Gus Mayer, Mrs. M. L. Leach, Mrs. D. W. Pipes, Sam Weis, Dr. I. M. Cline, Count Oberstadt, J. Hume, and Mrs. Lyman Reid.

An exhibition of some 40 oils by Birge Harrison now at the Delgado Museum is exceptionally pleasing, the subjects serene and restful, excellent in composition and harmonious in color. There is also on exhibition at the Museum an interesting collection of etchings by members of the Chicago Society of Etchers.

Luis Graner, the Spanish painter, is spending the winter here, and has already executed canvases, some portraying every-day life among the laborers, and other odd and striking characters.

SALES AT THE ACADEMY.

The following sales at the Winter Academy are announced by Mr. P. Van Lieth—Howard Russell Butler "Maine Cliffs in Moonlight." $1.600 to R. C. & N. M. Vose, and Henry W. Parton, "The Piano," $500.

ART AND BOOK SALES

Good Paintings to Be Sold.

There will be placed on exhibition Wednesday in the Amer. Art Galleries the group of impressionistic paintings, by Claude Monet, formed during the past thirty years by the late James F. Sutton, for many years the senior member of the American Art Association, and also a collection of modern paintings, including a number of interesting examples of the Barbizon masters, the Dutch and German schools.

The American school will also be represented by Inness, Wyant, Blakelock, Murphy and Tryon.

These pictures will be dispersed at the Hotel Plaza on the evenings of Jan. 16 and 17.

An exhibition of Flemish tapestries from the Edson Bradley collection, will also open at the American Galleries on Wednesday, prior to dispersal on the afternoons of Jan. 15-20.

Extraordinary Sale of Americana.

The most remarkable sale of rare books relating to the early history of America ever held in this country or Europe is announced by the Anderson Galleries, for the evenings of Jan. 24-25. Last August the finest collection of Americana ever offered in England, the Christie-Miller collection, was catalogued for sale by auction, but just before the date for the sale to begin it was bought en bloc by Mr. George D. Smith of New York, who brought it to America and sold it to Mr. Henry E. Huntington. To strengthen his own marvelous collection, Mr. Huntington took out about fifty books, added about the same number of great rarities from the Church library, and then consigned these duplicates and selections to the Anderson Galleries.

Sale of Rare Books and Autographs.

An unusual sale at the Anderson Galleries on Jan. 18-19, for the benefit of the Canadian Red Cross, unusual on account of the large number of rarities, will be that of books and autographs selected from the fine private libraries of Messrs. J. L. Clawson of Buffalo, and Stanley Kidder Wilson of Phila., with some additions, separately catalogued from other consignors. The sale will include "A Daughter of New France," by Mr. Arthur G. Doughty, one of two copies inscribed by Princess Patricia, and magnificently bound, at a cost of $400, by Tiffany & Co. The collection will go on exhibition at the Galleries Jan. 8.

Mr. Halsey's Stipple Engravings...

The fourth sale from the large print collection made during the past thirty years by Mr. Frederic R. Halsey of N. Y. will be held at the Anderson Galleries the first five evenings of the coming week. Jan. 8 to 12 inclusive. The stipple engravings, to be sold embrace some of the finest work by XVIII century English engravers, and form the largest and most valuable collection of the kind ever been offered for sale in this country.

Sale of Chinese Art.

A collection of Chinese art is on exhibition at the Anderson Galleries, consigned by Lai-Yuan & Co. of Shanghai and Pekin, to be sold on Wednesday-Saturday afts. next. The collection is large and of great variety and interest. The carved jades, the crystals and the Canton enamels are perhaps the most important divisions of the collection, but there are some valuable Chinese rugs and interesting porcelains, necklaces, lacquer boxes, sculptures, bronzes, brocades and embroideries.

Sutton Bronzes to Be Sold.

A collection of old Japanese bronzes assembled by the late James F. Sutton, and also antique Chinese porcelains, enamels, ivory carvings, objects in silver, netsukes, lacquers, and a number of old kakemonos, will be placed on view in the American Art Galleries, Jan. 10, prior to their dispersal at auction on Saturday aft. next, Jan. 13.

Sale at Clarke's Galleries.

A collection of oils will be placed on exhibition Monday and Tuesday at Clarke's auction rooms, 5 W. 44th St., prior to dispersal on Wednesday and Thursday evenings, Jan. 10 and 11.

On Friday afternoon a collection of Chinese rugs will be sold at the Clarke Galleries.

Tapestries at Silo's.

Tapestries and tapestry furniture, including the Hayes White House set of porcelains (Haviland), will be exhibited at Silo's Fifth Avenue Galleries on Monday preceding the sale, which will take place Thursday, Friday and Saturday afternoons.

Colonial Letters and Picture Sales.

There will be a sale Jan. 16 at Stan. V. Henkel's art rooms, Phila., of the confidential correspondence of Robert Morris consisting of four hundred and sixty-four pieces mainly letters to the great financier relating to events in the American Revolution.

Late this month at the same auction rooms will be sold a most important assemblage of early American portraits including two examples of Gilbert Stuart, one of Charles Wilson Peale, three of Rembrandt Peale, three of Sully, two of Frank Drexel and one of Bass Otis. The portraits attributed to Stuart are of Washington and Jefferson, that by C. W. Peale is of Washington, as is also one of the Remrandt Peales. Another Rembrandt Peale is an ideal "Mother and Child." The best example of Sully is the portrait of a former famous Phila. belle, Miss Emily Schaumberg, now Mrs.. Hughes-Hallett of Dinard, France. Two portraits of Philadelphians are by Frank Drexel, an uncle of A. J. Drexel, were painted in 1826, and are admirable works. The Otis portrait is of a fair haired child. All the pictures come from old Philadelphia families and the sale will be an important event.

Clarke Oriental Pottery Sale.

The first session, Wednesday afternoon, in the new sales room at the American Art Galleries, of the Thomas B. Clarke sale of ancient Oriental pottery, resulted in $10,-907.50. Mr. Parrish Watson, of Dreicer & Co., gave $510 for an equestrian statuette in green enamel; $260 for a pair of lettuce green Ming bottles and $160 for a pair of four-sided bulbous green vases. Mr. Julius Starrett gave $205, for an oviform apple green vase and Mr. Henry, $180, for a Ming equestrian statuette. The same amount was given by Mr. W. W. Seaman, agent, for a pair of Fu Lion joss stick holders.

A total of $20,805.50 was obtained at the second session, Thurs. aft. Mr. Henry gave the top price of $1,000 for a statuette of a Priest (Chiaching). The total of sale to yesterday was $31,713.

PITTSBURGH.

An exhibition of Contemporary American Sculpture, is on at the Carnegie Institute to Feb. 28. It comprises a careful selection from the work shown at the Pan-Pacific Exposition, and from that recently held at the Albright Gallery, Buffalo.

American sculpture, which began with portrait busts, with bombastic equestrian statues of military heroes, with statesmen wearing the toga and laurel wreath of the Roman senators, has gradually thrown off the obsession of what one might call the iron age in sculpture. American lawns are no longer strewn with iron stags nor Newfoundland dogs on pedestals, though public squares still contain a cast iron effigy of the soldier boy of the civil war period. Unfortunately he is made of very durable material.

The last ten years, however, have seen a marked growth in American sculpture. Its architectual character, and its adaptation to the decoration of buildings, has been greatly developed. In the form of fountains and garden figures it is adding a distinct element of beauty to the estates of wealthy Americans, and its latest phase is perhaps the small bronze used for decoration of interiors. American medals and public monuments are no longer a disgrace to the nation, and from the mints, coins now come, in which surface relief and fine pattern are considered.

The present exhibition of contemporary American sculpture is one of the most carefully chosen yet made in America. Among he exhibitors are well known artists. The exhibition shows a new development in monumental sculpture; in a modern expression of the archaic; in small bronzes, fountain figures, portraits, panels, garden sculpture and its placing.

An exhibition of Etchings by Anders Zorn, is now on at the Carnegie Institute to Feb. 5.

Mr. W. Roberts, the English compiler and cataloger, the joint author, with Mr. Humphrey Ward, of an exhaustive work on Romney, and who was responsible for the catalogs of the two Blakeslee and the C. Lambert sales—is due to arrive today from London. Mr. Roberts plans to make only a brief visit this time.

There will be a competitive exhibition of works by American art students in the Wanamaker store galleries during the fortnight beginning March 6 next. A first prize of $40 and other prizes will be awarded for the best works in painting, sculpture, architecture, interior decoration, etc.

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ART BOOK REVIEWS.

THE ROMANCE OF A RAPHAEL. By Mr. A. E. Revina; 8vo, Grafton & Co., London.

Under the above title, Mr. Ravina has written a monograph in support of the theory that a picture recently discovered, and now in the possession of Mr. Hoghton, of Bromley, Kent, England, is a portrait of Vittoria Colonna by Raphael.

The mystery surrounding this "portrait of a very beautiful and illustrious lady, by the hand of Raphael Sanzio of Urbino," casts a glamour of romance over the little book in which Mr. Ravina sets forth his reasons for arriving at the conclusion that this picture is the portrait "found concealed inside a mirror, which opened and shut by means of a secret spring, in the house of Baldassare Castiglione, thirty years after his death, together with two sonnets in his handwriting, expressing his hopeless passion for the lady."

The sub-title, "A Study of the Portraits of Vittoria Colonna," indicates the line of argument upon which the author bases his theory. At the same time, one is led by Mr. Ravina into the poetic company of a host of personages whose evocation brings before us such figures as those of Raphael, Michel Angelo, and, last but not least, of Baldassare Castiglione, the celebrated author of "Il Cortegiano," of various Latin and Italian poems, the perfect courtier, one of the most distinguished diplomats and literati of his time, and the bosom friend of Raphael.

An admirable translation of the sonnets, found concealed with the picture, adds to the charm of this most interesting little work, which the author aptly brings to a close with Calderon's exquisite sonnet to a woman's picture.

An exhibition of the large group of oils by Inness, recently bought by Henry Reinhardt & Son, 565 Fifth Ave., from George Inness, Jr., will open Jan. 15, at their galleries and continue two weeks.

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ARTIST'S EXHIB'N CALENDAR

Exhibition of the Charcoal Club of Baltimore—Opens Feb. 1; closes Mar. 1; entries by Jan. 15; last day for receiving works, Jan. 20.

Architectural League, 32nd annual exhibition—Opens Feb. 4; closes Feb. 24; works received Jan. 17-18.

Pa. Academy, 110th exhibition—Opens Feb. 4; closes Mar. 25; works received by Jan. 15.

Conn. Academy, Hartford, 7th Annual Exhib'n—Opens Feb. 12; Closes Feb. 26. Last Day for Receiving Works, Feb. 5.

IN THE STUDIOS.

Martha W. Baxter recently painted a satisfactory miniature portrait of the little daughter of Mr. Robert Macbeth. She is busy at her Sherwood studio with oil portraits and miniatures.

Eugene Speicher returned recently to his studio, 253 W. 42 St., from Woodstock, N. Y., where he remained unusually late, painting portraits.

Baca-Flor,' the Peruvian artist who painted several portraits of the late J. Pierpont Morgan, is settled for the winter in New York, and has an important commission to paint a number of portraits for the Municipal building, N. Y.

Paul Bartlett has taken a N. Y. studio for the remainder of the winter, where he is making several sketches for important commissions. He divides his time between this city and Washington, where he has another studio.

At his studio, 27 W. 57 St., Ballard Williams has several interesting canvases, the result of his summer's work at his studio at Glenridge, N. J. A number have already been sold.

William E. Plympton is having an unusually successful winter. He has recently painted two portraits, and sold a number of landscapes and genre pictures. At his studio, 1931 Broadway, he is busy with several commissions.

John Flanagan recently presented a representative collection of his plaquettes and medals to the Portland, Me., Art Museum. At his studio, 1931 Broadway, he is busy modeling a statue of Joseph Henry for Albany.

An educational exhibition of printing processes, illustrating the development of the graphic arts is on at the Print Gallery, 707 Fifth Ave.

An exhibition of oils by Olaf Brauner and pastels by Annie B. Folger is on to Jan. 14 at the Arnot Gallery, Elmira, N. Y.

The Dec.-Jan. program of the joint committee of the Beaux Arts Institute of Design is a "sgraffito" frieze decoration for the exterior of a large N. Y. Army & Navy Club House. Judgment will be given Jan. 15. The Institute, at 126 E. 75 St., now offers a free course in mural painting and the painting of ornament, as well as a life class in drawing and a class in nature study.

Chalk drawings by Dorothy McNamee and paintings and etchings by W. A. Sherwood will be exhibited at the Goupil Galleries, 58 W. 45 St., Jan. 15-27.

Anna Belle Kindlund, who spent most of last year in Buffalo, is now painting miniature portraits at New Rochelle, N. Y. She expects to lease a studio in New York after the first of the year.

Arsène Alexandre, French critic and lecturer, returned to France Monday, on the Rochembeau.

Charles Duvent, a French artist who was here last Spring and showed pictures painted at the war front in France, at the Allied Bazaar in the Grand Central Palace, and who returned home last summer, arrived from Paris on the Rochambeau this week, and will open today at the French Museum of Art, 599 Fifth Ave., to remain through Jan. 8 an exhibition of some 160 canvases depicting scenes on the battlefields of Northern France.

Ezra J. Winter, a Chicago artist, who has spent five years in Rome, plans to return home in January, and will travel through the country with a collection of paintings, made during his sojourn abroad.

P. Bryant Baker, a young English sculptor, has arrived in Boston and taken a studio at 26 St. Botolph St. A slight informity caused his rejection for army service and he found it impossible to get any work done in England under present conditions. He is a graduate of the Royal Academy schools, and has been an exhibitor at the annual displays of that institution. His statue of Edward VII stands in front of the hospital at Haddersfield, Yorkshire.

War and the Picture Market.

"Indirectly the war is having the most unexpected effect upon the picture market. For some time after its outbreak something like panic prevailed, as witness the closing of Christie's during a large part of the season 1914-15. For a year or more, however, we have been told that, so far from the slump continuing, dealers in art treasures were finding no difficulty in disposing of their wares at prices favorably comparing with those prevailing before the war. There were, it is true, skeptical people who smiled at these reports. But their skepticism can hardly survive the shock it has received at recent auction.—London Fine Arts Trade Journal.

Pekin Enamels on View.

A collection of Pekin enamels of great rarity has arrived from the Orient at the galleries of Edward I. Farmer, 5 West Fifty-sixth Street. It includes an unusual Imperial yellow temple jar, placques, bowls, sweetmeat sets, rose back four border cups and saucers of the Yung, and Chien-Lung periods.

These enamels are now on view. The clou of the collection is the temple jar, with simple but artistic decorations. There a meadow scene and birds, with rocks, and are two panels on this jar, one representing spring blossoms of hawthorne and magnolias. Fleecy clouds appear in the distance. The subject is distinctive, and the decoration is a Renaissance design. At one time the French sent their Limoge enamels to China, and the Chinese artists copied these pieces and introduced the designs into their decorations.

Dallas Art Ass'n Catalog.

The first official catalog of the Dallas (Texas) Art Association contains the list of 42 pictures which form the Association's permanent collection in the handsome fireproof Fine Arts building at Fair Park. For an initial production this catalog is creditable. Some of the exhibits are illustrated by half tones in the book, notably S. Isham's "Lady with the Fan," the gift of the Isham estate;

RANGER WILL VALID.

As Miss Edith Ranger did not appear Wednesday in the Surrogates' Court to press her objections, the will of H. W. Ranger, who left practically the bulk of his $213,000 estate to the National Academy, was probated by Surrogate Fowler.

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AMONG THE DEALERS.

Mr. Eugene Bottenwieser, who has recently acquired an interest in the 17th Century Gallery, of Old Bond Street London, arrived this week on the "New Amsterdam." He brought with him a considerable number of XVII Century pictures, many are works of much importance. Among them is the famous "Concert Party" of Pieter de Hoogh, one of the finest "interiors" that the Dutch School ever produced, and a gem of beautiful lighting and composition. He brought also several interesting Primitives. Mr. Bottenwieser has been a keen amateur collector for many years and runs a choice private collection of Old Masters.

Mr. Edward Brandus of E. Gimpel and Wildenstein, accompanied by Mrs. Brandus and their daughter, Miss Yvonne Brandus, who under the stage name of Yvonne de Kersac will play in the French Theatre here this season, arrived from Paris on the Rochambeau this week.

Mr. K. Minassian, the well known Paris antiquaire, arrived on his first visit to America on the Rochambeau this week and will, on Jan. 15, open a gallery at No. 450 Madison Ave., where he will show rare Persian and Babylonian wares.

The first one man exhibition to be held at the John Levy Galleries, 14 E. 46 St., will be of oils and watercolors by Astor Knight. It will open Monday and last two weeks.

An exhibition of paintings by Renoir will open today at the Durand-Ruel Galleries, 12 57 Street, to continue to Jan. 20.

A. B. Frost has leased the J. D. Condict place at Madison, N. J.

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